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THE MEMORIAL WINDOW—A PLAINT

By CHARLES COLLENS

THE relation between architecture and stained glass viewed from the standpoint of the architect might more fittingly be styled "The Memorial Stained Glass Window and the Atrocities Which It Can Commit." And yet it is hardly fair to limit the blame for this entirely to the stained glass men. Heaven knows that after we had graduated from the charming influence of the Early Colonial, ecclesiastical architecture, in this country, has many crimes to account for, including a deplorable lack of knowledge of the first principles of stained glass.

What the state of mind of our predecessors must have been which enabled them to worship in the churches which the architects (accent on the "ch") and builders of the Dark Ages of the 19th Century produced, is something which only a psychologist could explain. I can remember as a boy sitting in a church in Cleveland where the pulpit came high up against a blank wall, on which in order to enhance the beauty and depth of the "edifice," as it was called, the "Art" Committee had caused to be painted a deep chancel with columns in perspective running hundreds of yards back into space with wonderful stained glass windows casting purple shadows in all directions. This is typical of the conditions which existed during the horsehair reign of the Early Pullman and Late Wagnerian dynasties.

After these well-meant but unsuccessful attempts at art, we were next confronted with the terrible scourge of the practical church builders who developed fearsome plans by which all one side of a church could be made to disappear and throw Sunday School and everything else into one room with circular seats, sloping floors and all the accessories that go to make up a first-class moving picture theater. The man who invented the Akron plan for churches may have a niche prepared for him in Heaven somewhere, but he certainly failed to advance the cause of ecclesiastical architecture except by a process of elimination. We also had to pass through a bad case of Romanesque, introduced by Mr. Richardson, who was a great man in his time, but whose imitators failed to equal him in genius. Twenty years ago Trinity Church was voted the finest church in America, but I doubt if to-day it would even be placed among the foremost. This fact is due to the work of a group of younger men led by a few of their elders, such as Mr. Upjohn, Mr. Renwick and Mr. Vaughan, who have become so well trained in the highest expressions of ecclesiastical art as to give great promise of wonderful results and the hope that our churches will ultimately become our highest architectural achievements. This result has been further aided by the increased knowledge and education of the public, which is now demanding something more ecclesiastical, more ritualistic and more beautiful than we have been accustomed to.

What I have said about architecture is true also of the art of stained glass in this country—if it can be called an art until within a few years. And herewith begins the terrible tale of the memorial stained glass window, for while "churches may come and churches may go, the memorial stained glass window goes on forever." Our firm has had the good or

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bad fortune to reconstruct a number of churches and in practically every case have been confronted with the awful problem of these memorials. Whatever improvements are made, structural or otherwise, are always done with the understanding that the windows must remain. It has sometimes seemed almost necessary to organize an "Order of Stained Glass Gun-men" bound by the most terrible oaths secretly to do away with the stained glass horrors which have obstructed our attempts at improvement. There is one church here in Boston with a Great Transept Window, the eyesore of every worshipper, but which cannot be eliminated because of the deed of acceptance, and because the donor took the added precaution to provide extra pieces of all the various colors entering into the window so that if any piece ever became broken a new piece could be installed. Another Boston example, Dr. Edward Everett Hale's old church, while belonging to an isolated type of architecture, would not be so very bad if it weren't for the unfortunate mixture of glass which it contains. Hardly any two windows are alike, either in tone or scale, and the whole interior is dominated by a tremendous opalescent angel flying through space which would detract my attention from any peaceful communing. I could name any number of similar examples. In fact, there is scarcely one of the older churches extant which has not this insidious growth somewhere in its anatomy.

Do not think that I am decrying the memorial window as such. Like fire, it is a good servant but a bad master. Nothing can be more beautiful or a greater aid to the architecture of a church than a fine window. Anyone who has traveled abroad and seen the wonderful colors and compositions in the French cathedrals, or the clearer, more silvery tones of the English work, cannot fail to be tremendously impressed with all that stained glass can mean if handled by real artists. Just as architecture passed through the awkward age in this country, so did stained glass. First we went through times when the windows were made in great blocks of crude colors looking more like oil cloth than anything else—when the drawing was atrocious and the compositions poor. Again came periods ruled over by men who were artists in their way, but who failed to grasp the true meaning of stained glass, which is never to try and paint a picture. Their windows still have a certain appeal for the untrained client, but they are not ecclesiastical and fortunately are passing out of vogue. An opalescent stained glass picture is far more out of keeping in a church than some of the earlier and cruder attempts.

Then again there are those who have spoiled good Colonial churches by introducing stained glass into the window openings. There is a fine stone Colonial church near Boston Common which, to my mind, has been entirely ruined by a series of opalescent stained glass picture windows. The "artist" even removed all of the muntins, which are the first elements of Colonial fenestration, so that the effect is entirely foreign to the architecture in every sense of the word. How much more dignified are the clear glass openings of the Park Street Church or St. Paul's. To put stained glass in either of these churches would be like putting a loud colored head dress on a Quakeress.

Almost all of the sins above enumerated were due to two causes. First and foremost was the lack of skill and knowledge on the part of the stained glass men of the past, and, secondly, the lack of foresight on the part of almost all of our church trustees or vestries. Time and again in building a church we have urged in the strongest terms on the committee the absolute necessity of passing some kind of a resolution or framing some code of action which would bind the church to its future policy with regard to the glass. Usually, like a man making a will, they put it off until too late, and then get caught, or else they get caught and haven't the backbone to refuse an inappropriate memorial. A short time ago we completed a small Colonial church. After we got through an influential member of the church presented it with an opalescent chancel window. We protested all we could, but the vestry hadn't the courage to refuse and so the church

to-day stands spoiled, in our opinion. We recently remodeled a fine old Gothic church in Connecticut where a series of very beautiful windows are gradually being installed. Several years ago someone presented an opalescent memorial horror to the church which confronts us halfway down the aisle. We don't know what to do with it, as the donor had it installed where she could sit and see it every Sunday. This is one of the cases where we are anxiously awaiting the formation of the above-mentioned "Order of Stained Glass Gun-men." Sometime ago we were asked to rebuild the chancel of a church in central New York State. All was clear sailing except for an oil cloth stained glass window of "St. John" which the congregation had looked at so long that they had become partially hypnotized by it, and the only thing to do was to promise that "St. John" with his "beeutiful" face should still gaze up into space while jotting down with a quill pen on a long parchment roll his impressions of heaven. But we took "St. John" away and broke his great expanse of red garment into many small bits, and placed him on a new background of grisaille and put a little masculinity into his face and he is now fairly presentable.

Another thing that the stained glass men of the past didn't take into consideration was the adequate lighting of the church. An important church in New York which we attempted to better had its windows so choked with (we won't mention names) windows of so dark and muddy a tone as to make it necessary to light the lights even on a sunny day in order to find our way about. We had to take away the organ and open up the west window to brighten the church, because of these stained glass memorials which couldn't be moved. I could name any number of churches that are afflicted in this same way.

Nowadays, however, our stained glass men study the church with careful thought for light values and so grade their backgrounds and grisaille as to attain a nice equilibrium between the north and south lights, the proper softening of the chancel windows and the greater lighting opportunity of the west window.

If these church committees would only start out with a policy, as I have said before, how much better off we should be. If possible, they should always map out beforehand a fixed scheme for the church, assigning a subject to every window. Then they should determine on their stained glass maker either by looking around at the very best work which is now being done, or by paying for a small sample light to be made by three or four of the best men of to-day, thus making a selection. They should either allot the entire work in the church to one man or certain parts to different men. Personally, I can see no harm in letting one man do the chancel window, another the west window, another the aisle windows, and still another any chapel or baptistry windows—provided, of course, that all of the glass is of the same period, and that a general scheme is carried out. But first let the church appoint an art committee made up of people who know and not who have given freely, and let the architect be a permanent member of this committee, and perhaps the succeeding generations who worship in that church will bless those who had the good sense to make such wise provision.

There is another matter which should be carefully studied and that is the temporary glazing. This should be so softened by stippling as to exclude the direct sun rays, and have just enough color to recall the stronger glass of the permanent windows, and bind them together if separated.

Many churches are doing away entirely with the memorial windows and installing grisaille of a fine quality to act as the permanent glass. This can be seen at its best in St. Thomas' Church, the Chapel of the Intercession or the new Synod Hall in New York.

I am afraid that I have been knocking the stained glass men pretty hard. A few years ago we didn't have any stained glass artists in the country, and any glass worth looking at came from abroad. Now we are at last fortunate in having a few younger men who have served their apprenticeship abroad and who know

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what real stained glass is. Some of them understand how to make grisaille with its geometrical pattern, its bits of sparkling glass and its mosaic effect. Others understand how to produce the rich deep coloring such as we see at Chartres or the more delicate silvery glass of the English Fifteenth Century period. And with this has come also the mastery in the use of the lead lines, and in drawing those charming mediæval faces, and hands, which are so truly filled with ecclesiastical feeling. But above all, they know how to make a window an object of real decorative value and not an opalescent picture. Such men are now ready to co-operate with the architect in producing a combination in which the stained glass is proud of the architecture and the architecture is proud of the stained glass.

The Second Congregational Church, West Newton

MESSRS. ALLEN & COLLENS, *Architects*

This church presented a very interesting problem in design, as the land on which the building is placed falls away about 30 ft. in its length. This made the natural solution of the plan the location of the church at the highest point of the lot with the Sunday-school placed in the secondary location, and the parish house at the lowest level. The committee were anxious to have the tower at the front of the church, but were finally persuaded to locate the tower at the junction between the Sunday-school and the church, where it dominates the center of the construction.

The exterior of the building is made of West Townsend granite laid up in long lengths with the trimmings of Indiana limestone, except the upper part of the parish house, which is done in stucco to match the stone work in color. The roofs are of the unfading dark green slate, which forms a suitable contrast to the stone work, and blends in with the heavy foliage with which this building is surrounded.

The church proper is designed to seat 750 and the chancel arrangement is in accord with the latest developments in orthodox ritual. This church, although of the Congregational denomination, has gone so far as to have what constitutes practically an altar, although used solely as a communion table. The stone cross has formed an innovation in this type of church. The altar and reredos are very effectively lighted from the upper part of the reredos, which throws a soft glow over the stone work and the folds of the old gold reredos curtain, forming a very charming focus in the general chancel effect.

At the left of the chancel is a small chapel with some very charming stained glass windows. From this chapel access is had to the Sunday-school and the rest of the parish house.

The interior is finished in very soft quartered gray oak, and the walls are throughout tinted in the Caen stone color. The carving in the chancel was done by Mr. Kirchmeyer and is well worth studying.

The organ is a very powerful instrument installed by Casavant Freres, and has a console which controls also the organ in the chapel. In addition to this there is an echo organ at the front of the church, so that very beautiful musical effects can be produced.

The church was built at a total cost of about $160,000, which, considering the large amount of finished stone work and the high quality of the construction, is a very satisfactory showing.

The Mead Memorial Chapel

MESSRS. ALLEN & COLLENS, *Architects*

The Mead Memorial Chapel at Middlebury College, Middlebury, Vermont, was dedicated last June. It was the gift of ex-Governor Mead of Vermont. The chapel is located at the highest point of the campus, and is flanked on one side by a new dormitory. There may eventually be a corresponding dormitory on the opposite side, which will complete the setting

SECOND CHURCH IN NEWTON
WEST NEWTON, MASS.

MESSRS. ALLEN & COLLENS, *ARCHITECTS*

of the building. At present there is no foliage about the chapel, which gives the building a rather severe outline. This will, however, be corrected, as the general scheme of setting is gradually carried out.

The outside of the chapel is built entirely of Vermont marble, except the tower, which is of wood with a copper spire. The college originally had under consideration the possibility of a Gothic building, which would have been inappropriate in the surroundings. The architects compromised with them by carrying out the interior in Colonial detail, but with a dark wood ceiling and with dark woodwork throughout. The effect is somewhat characteristic of the Gothic, although the detail is different. The photograph of the interior shown in this issue is unfortunately taken so high up as to give the ceiling an effect which it does not produce in the actual work.

It will be noted that although the church is a distinct orthodox building the chancel arrangement has been followed and is very highly commended by the college as conducive to a distinctly religious atmosphere.

The interior woodwork is birch, stained with an old English stain, producing a grayish brown effect rather than the customary mahogany tone.

There has been installed in the tower a complete chime of bells, which made it necessary later to place louvres in the lower window openings of the tower instead of the glass originally designed, a detriment to some extent to the looks of the tower.

The Bowdoin Gymnasium, Brunswick, Maine

MESSRS. ALLEN & COLLENS, *Architects;*
MR. FELIX A. BURTON, *Associate*

This building consists of two distinct features, the gymnasium part and the Hyde Athletic Building. As most of the buildings at Bowdoin College are in simple Colonial style, the architects attempted to carry out the same general line in the construction of the gymnasium. It became a difficult problem, however, to relegate the athletic building to its necessary dependency on the gymnasium proper, in order to give it a scale which would not out-balance the front building. This was done by making use of the running track to divide the building into two stories, which reduces the scale to a large extent.

The outside is built of water struck brick with granite trimmings, and monitors were used in place of skylights, owing to the weather conditions at Brunswick.

The inside is finished in a very simple manner, the brick walls throughout being laid up in white cement and left unfinished. The floor of the running track is of a clay composition, which makes it possible to have outdoor sports and is not productive of dust.

At the back of the gymnasium is the gallery, as will be seen in the photograph, containing the various trophies won by the athletic organizations of Bowdoin College.

This building was built at a total cost of $100,000, which gives a very low cubage for the size of the building.

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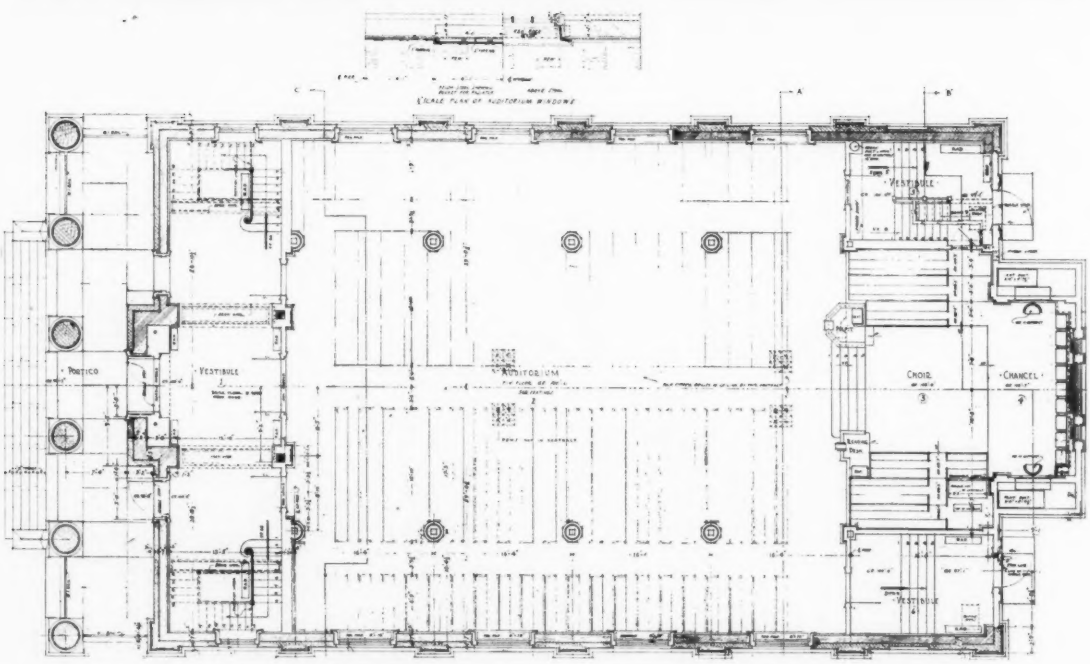
MEAD MEMORIAL CHAPEL, MIDDLEBURY COLLEGE, MIDDLEBURY, VT.

MESSRS. ALLEN & COLLENS, *ARCHITECTS*



MEAD MEMORIAL CHAPEL, MIDDLEBURY, (VT.) COLLEGE

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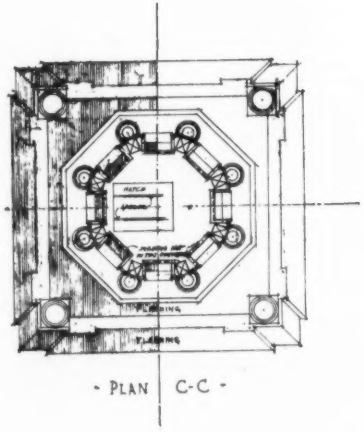

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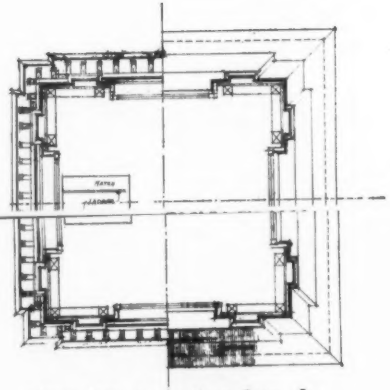
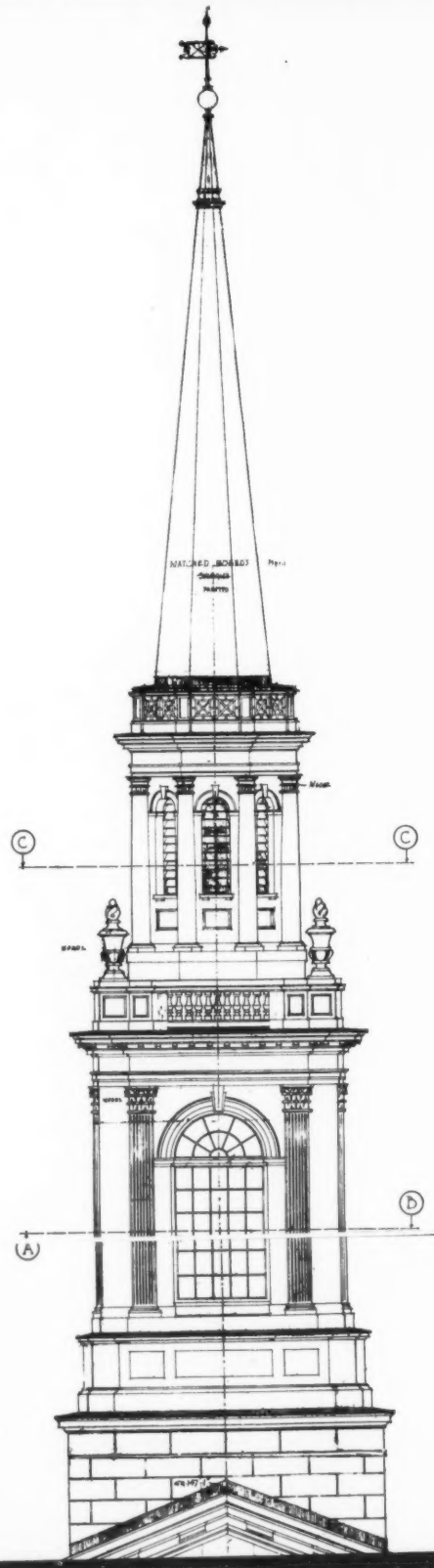
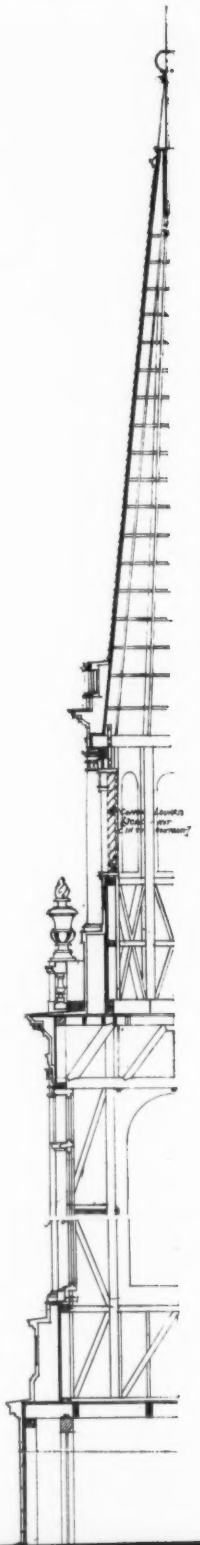
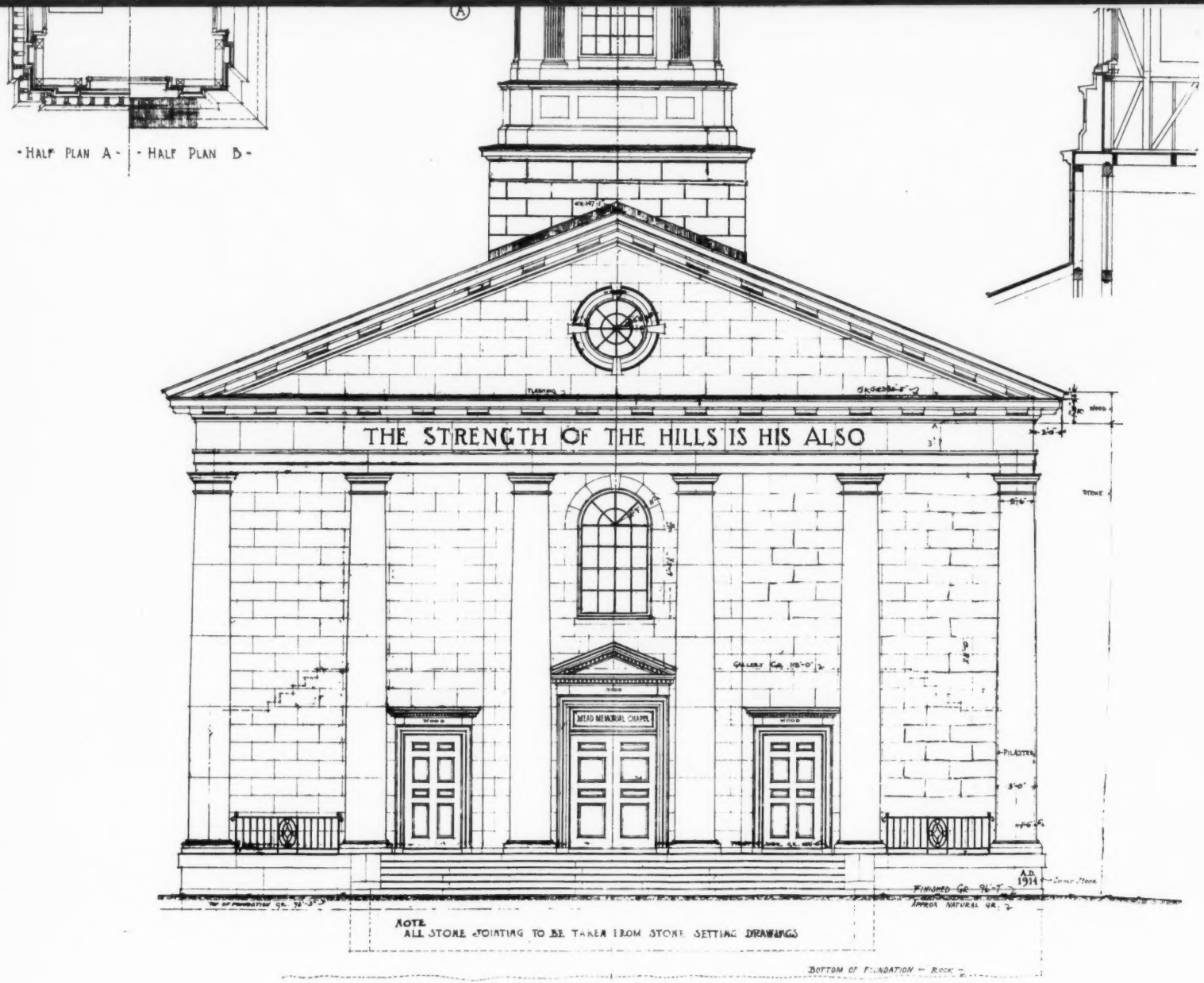


- HALF PLAN A - - HALF PLAN B -






HALF PLAN A
HALF PLAN B
THE STRENGTH OF THE HILLS IS HIS ALSO
MEAD MEMORIAL CHAPEL
NOTE
ALL STONE JOINTING TO BE TAKEN FROM STONE SETTING DRAWINGS
BOTTOM OF FOUNDATION — ROCK —

MEAD MEMORIAL CHAPEL, MIDDLEBURY, VT.

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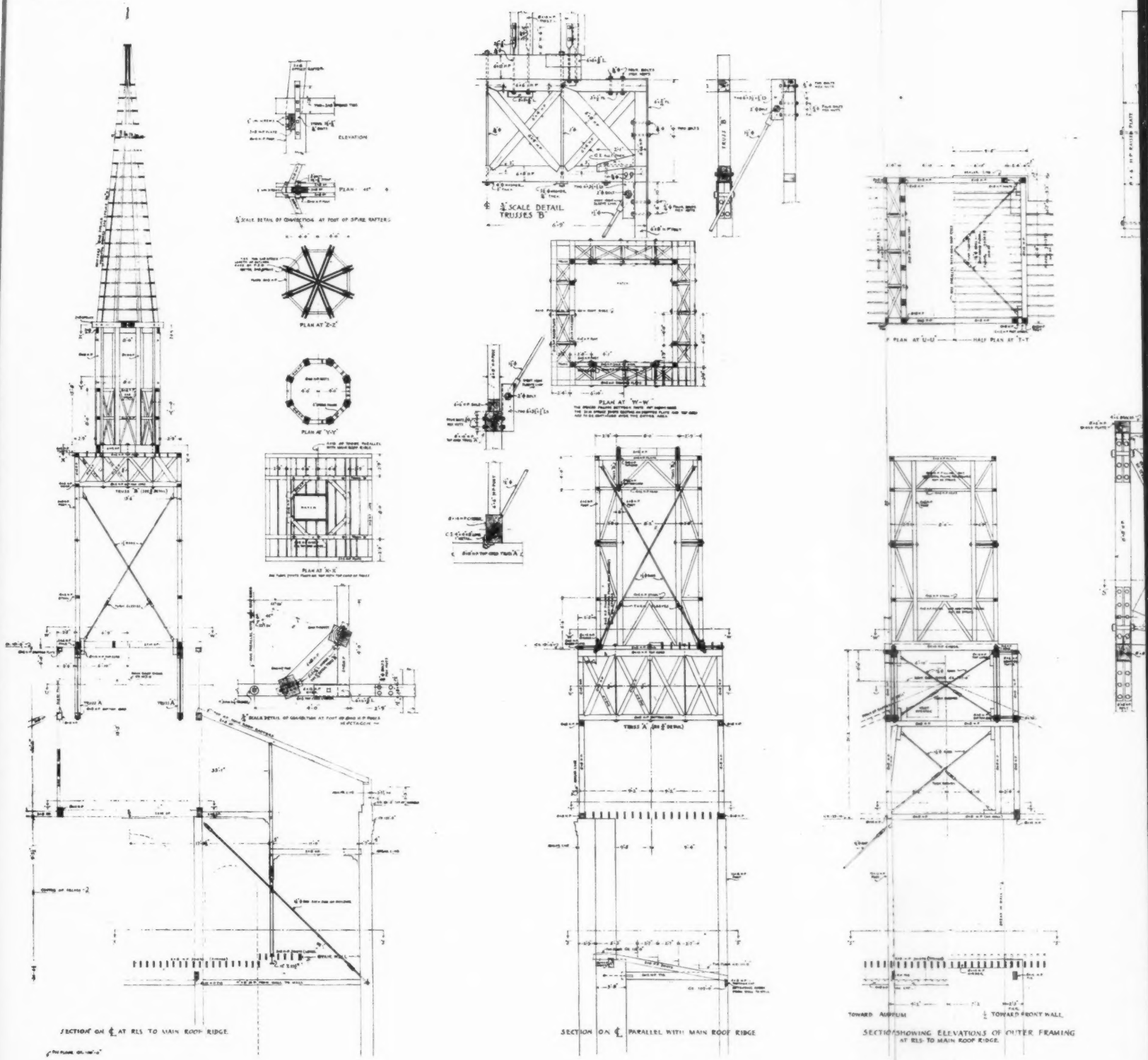
SECTION ON ℄ AT RLS TO MAIN ROOF RIDGE
SECTION ON ℄ PARALLEL WITH MAIN ROOF RIDGE
SECTION SHOWING ELEVATIONS OF OUTER FRAMING AT RLS TO MAIN ROOF RIDGE
TOWARD ALTAR
TOWARD FRONT WALL
PLAN AT 'W-W'
PLAN AT 'X-X'
PLAN AT 'Y-Y'
PLAN AT 'Z-Z'
PLAN AT 'U-U'
HALF PLAN AT 'T-T'
TRUSS A
TRUSS B

MEAD MEMORIAL CHAPEL, MIDDLEBURY, VT.

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MEAD MEMORIAL CHAPEL, MIDDLEBURY, VT.

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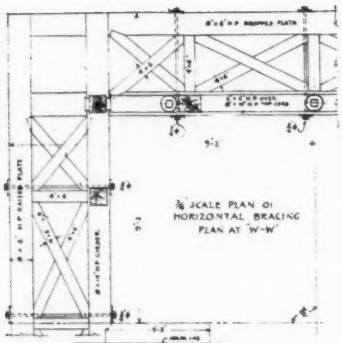
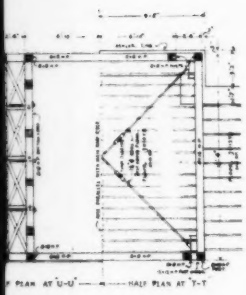
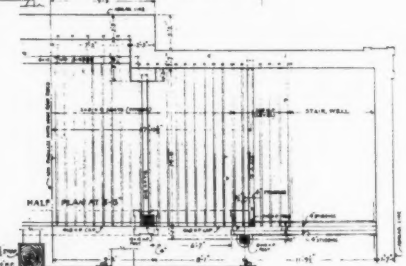
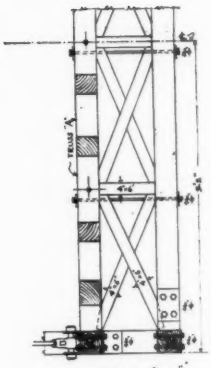
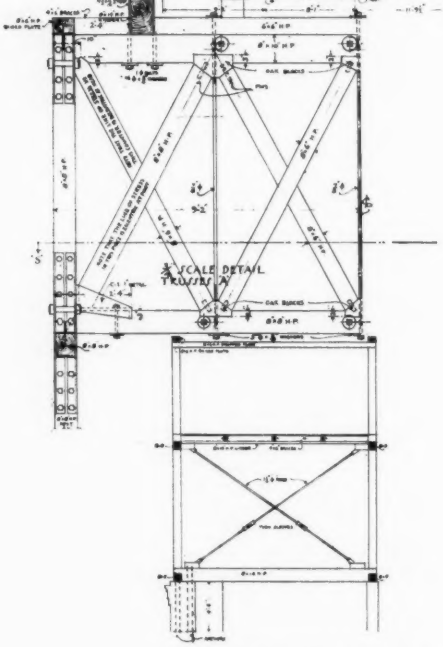


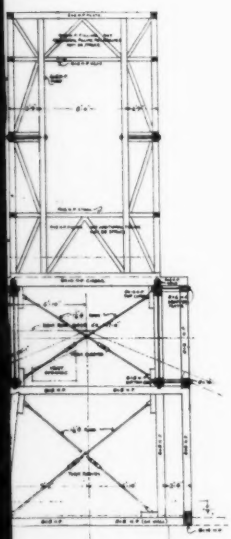


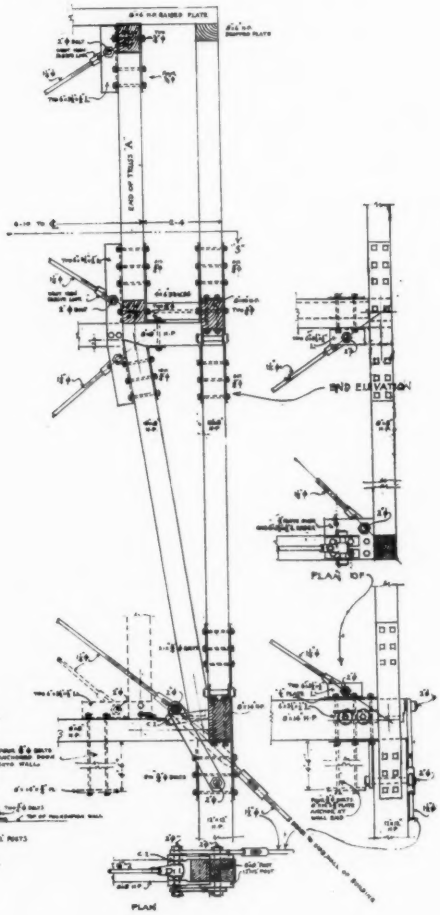


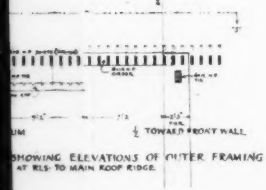




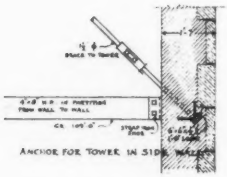
SECTION SHOWING ELEVATION OF OUTER FRAMING PARALLEL WITH MAIN ROOF RIDGE







SHOWING ELEVATIONS OF OUTER FRAMING AT RTS. TO MAIN ROOF RIDGE.



ANCHOR FOR TOWER IN SIDE WALL

L, MIDDLEBURY, VT.

ENS, *ARCHITECTS*

SECOND CHURCH IN NEWTON, WEST NEWTON, MASS.

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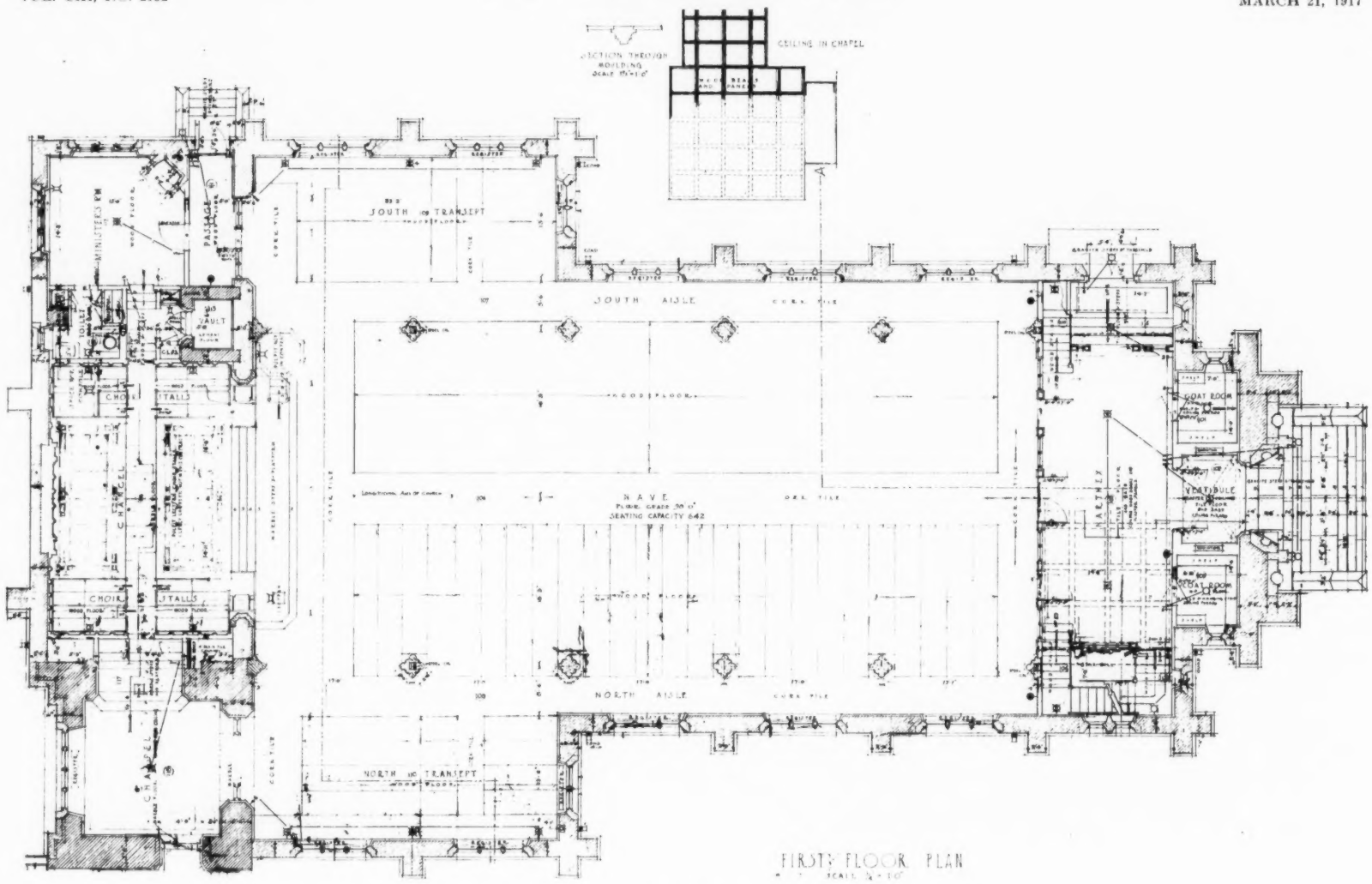
(For other illustrations see text pages)



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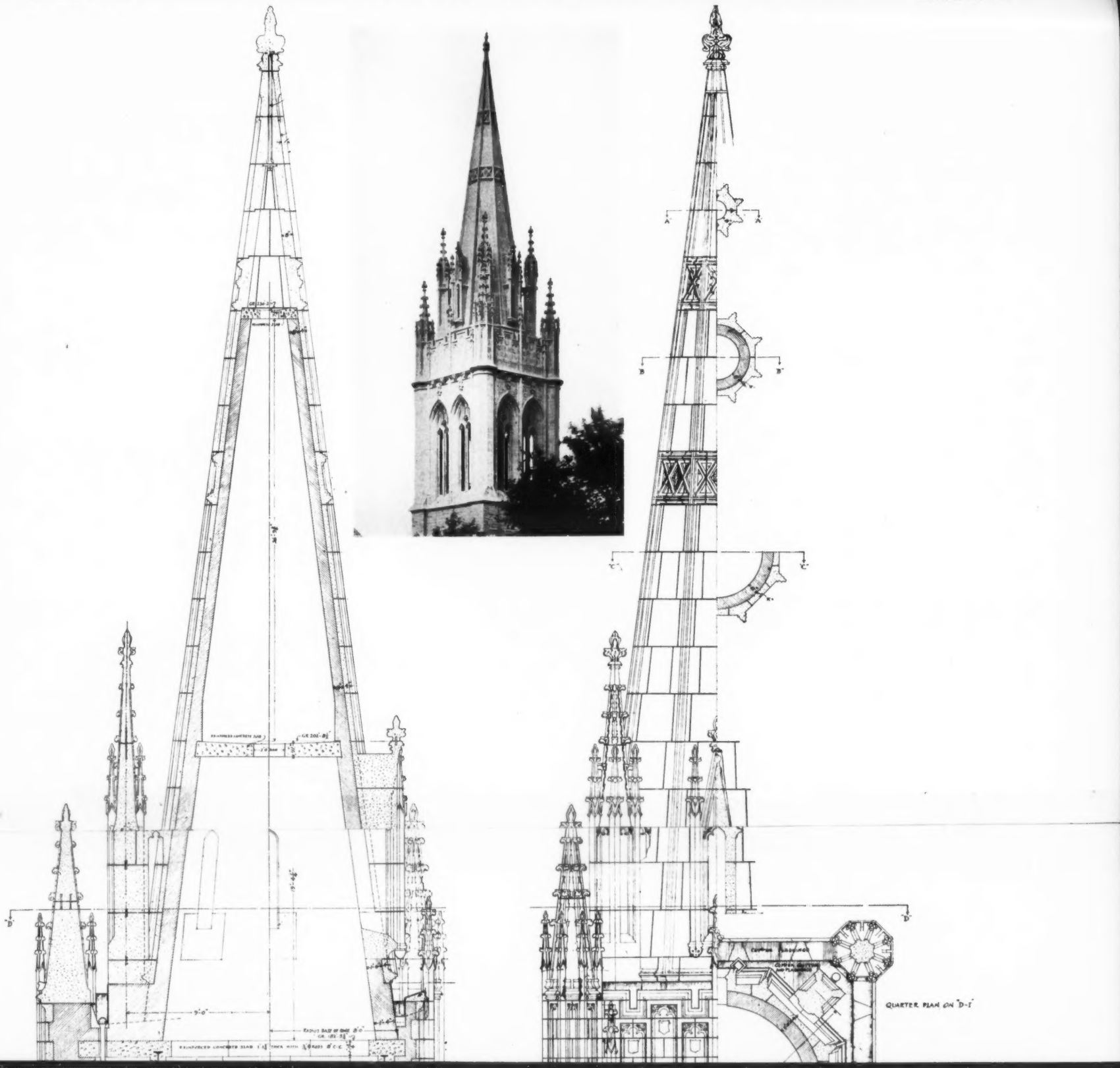
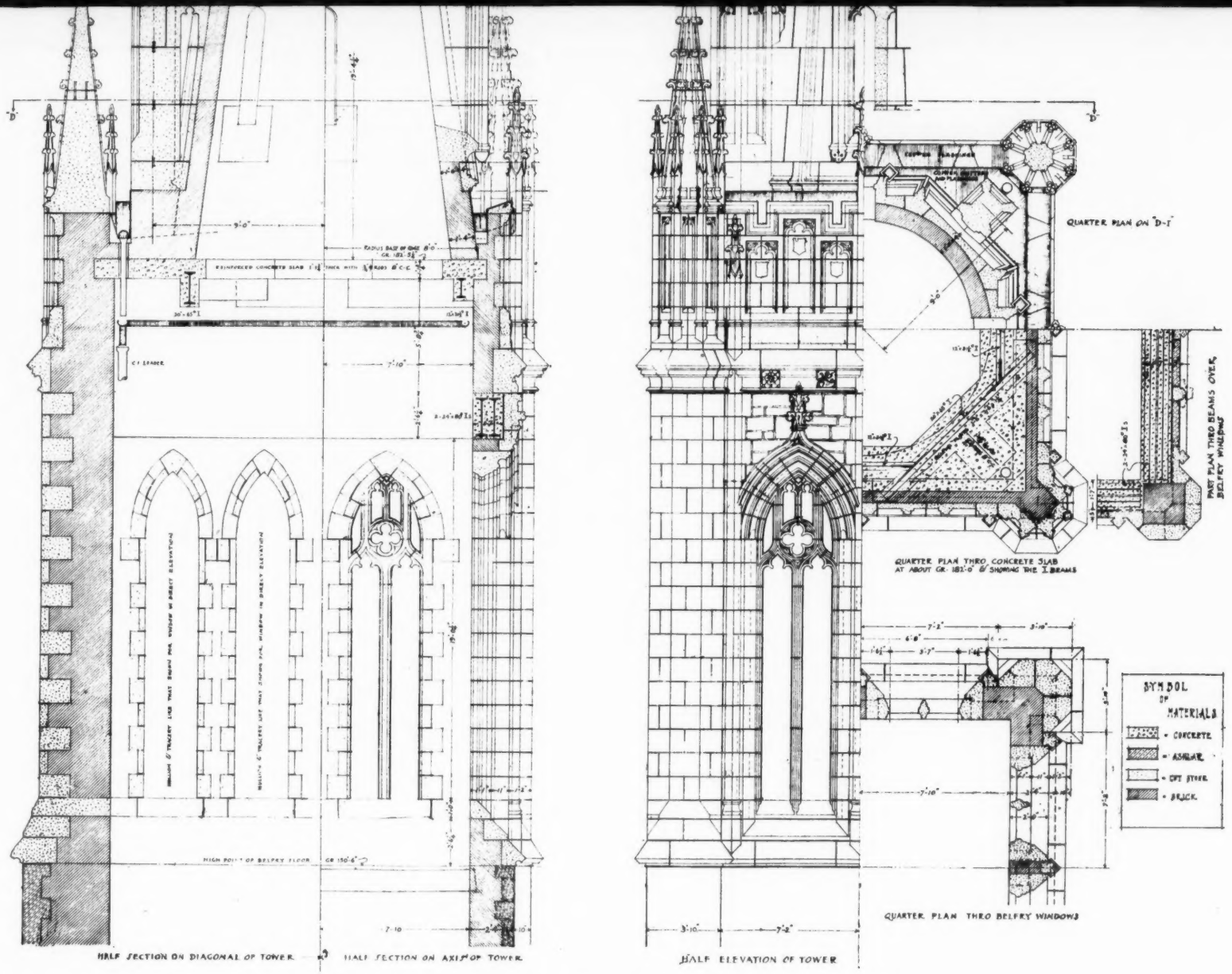

QUARTER PLAN ON D-E


HALF SECTION ON DIAGONAL OF TOWER
HALF SECTION ON AXIS OF TOWER
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QUARTER PLAN ON "D-I"
QUARTER PLAN THRO. CONCRETE SLAB AT ABOUT GR. 182'-0" & SHOWING THE I BEAMS
PART PLAN THRO BEAMS OVER BELFRY WINDOWS
QUARTER PLAN THRO BELFRY WINDOWS
SYMBOL OF MATERIALS
- CONCRETE
- ASHLAR
- CUT STONE
- BRICK

SECOND CHURCH IN NEWTON, WEST NEWTON, MASS.

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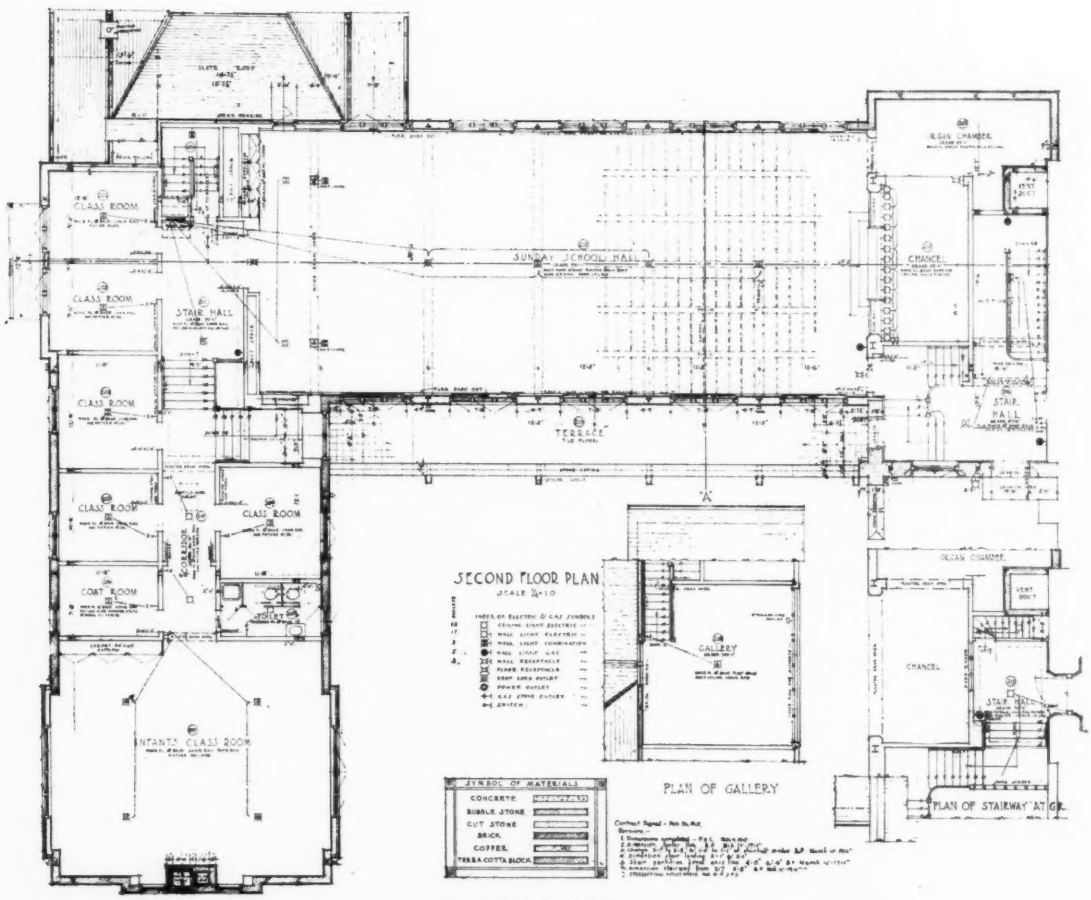

PARISH HOUSE

SECOND CHURCH IN NEWTON, WEST NEWTON, MASS.

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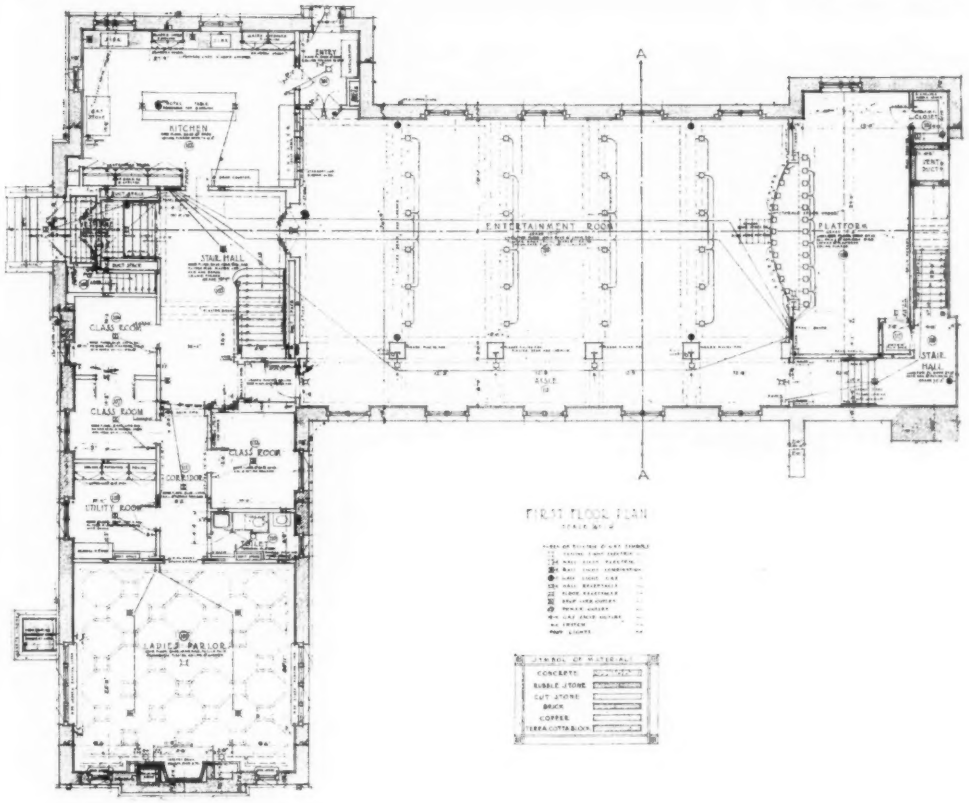

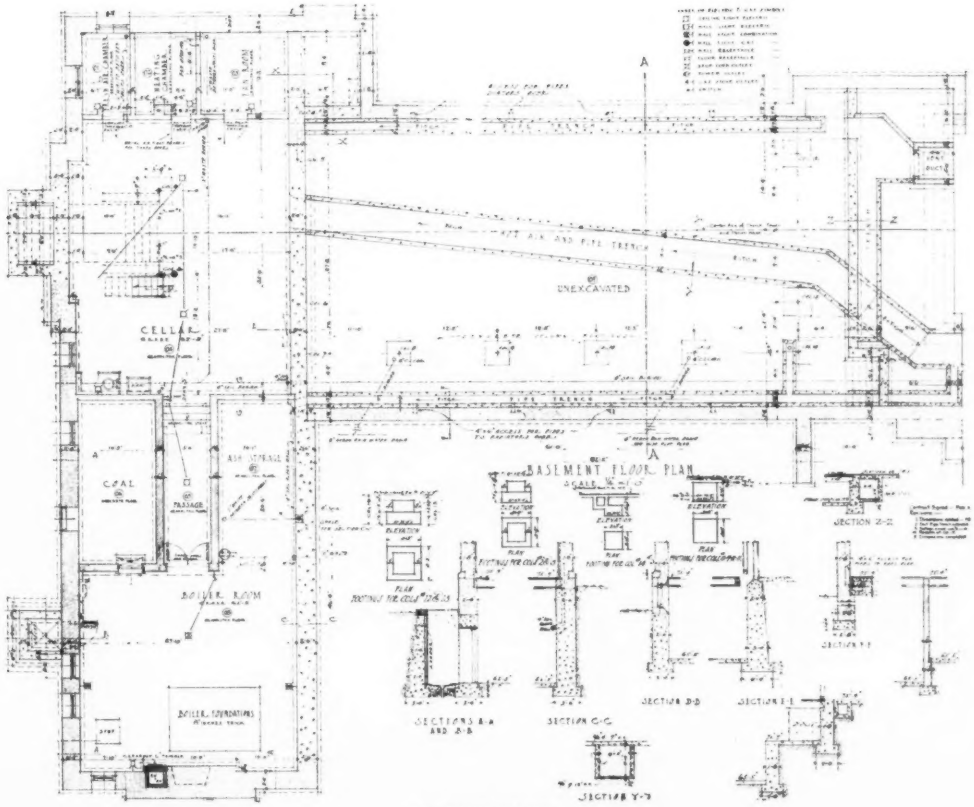

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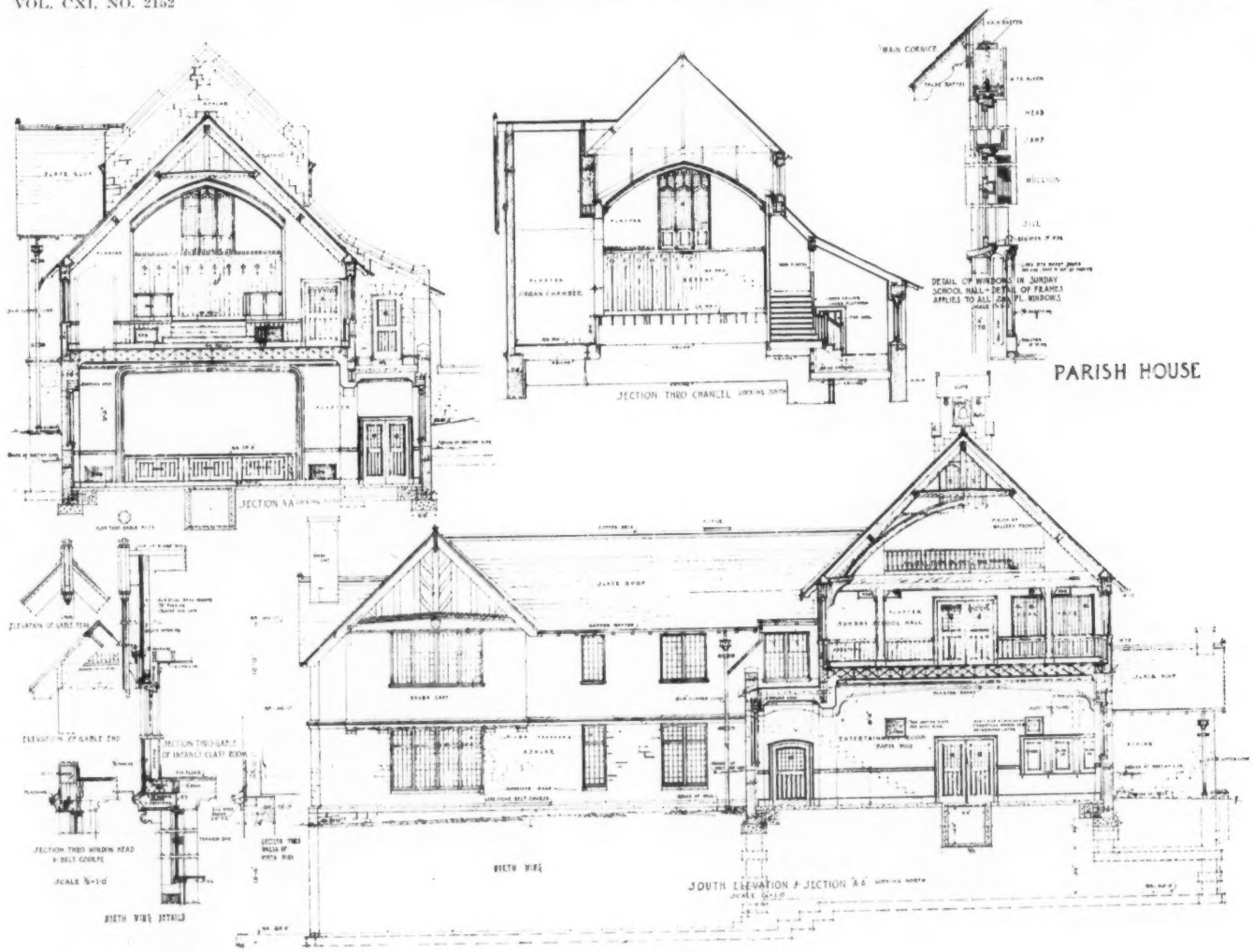
SECOND CHURCH IN NEWTON, WEST NEWTON, MASS.

MESSRS. ALLEN & COLLENS, *ARCHITECTS*


PARISH HOUSE
SECTION AA
SECTION THRO CHANCEL
DETAIL OF WINDOWS IN SUNDAY SCHOOL HALL - DETAIL OF FRAMES APPLIES TO ALL CHAPEL WINDOWS
SECTION THRO WINDOW HEAD & BELT COURSE
SCALE ½"=1'-0
SOUTH ELEVATION & SECTION A-A

PARISH HOUSE

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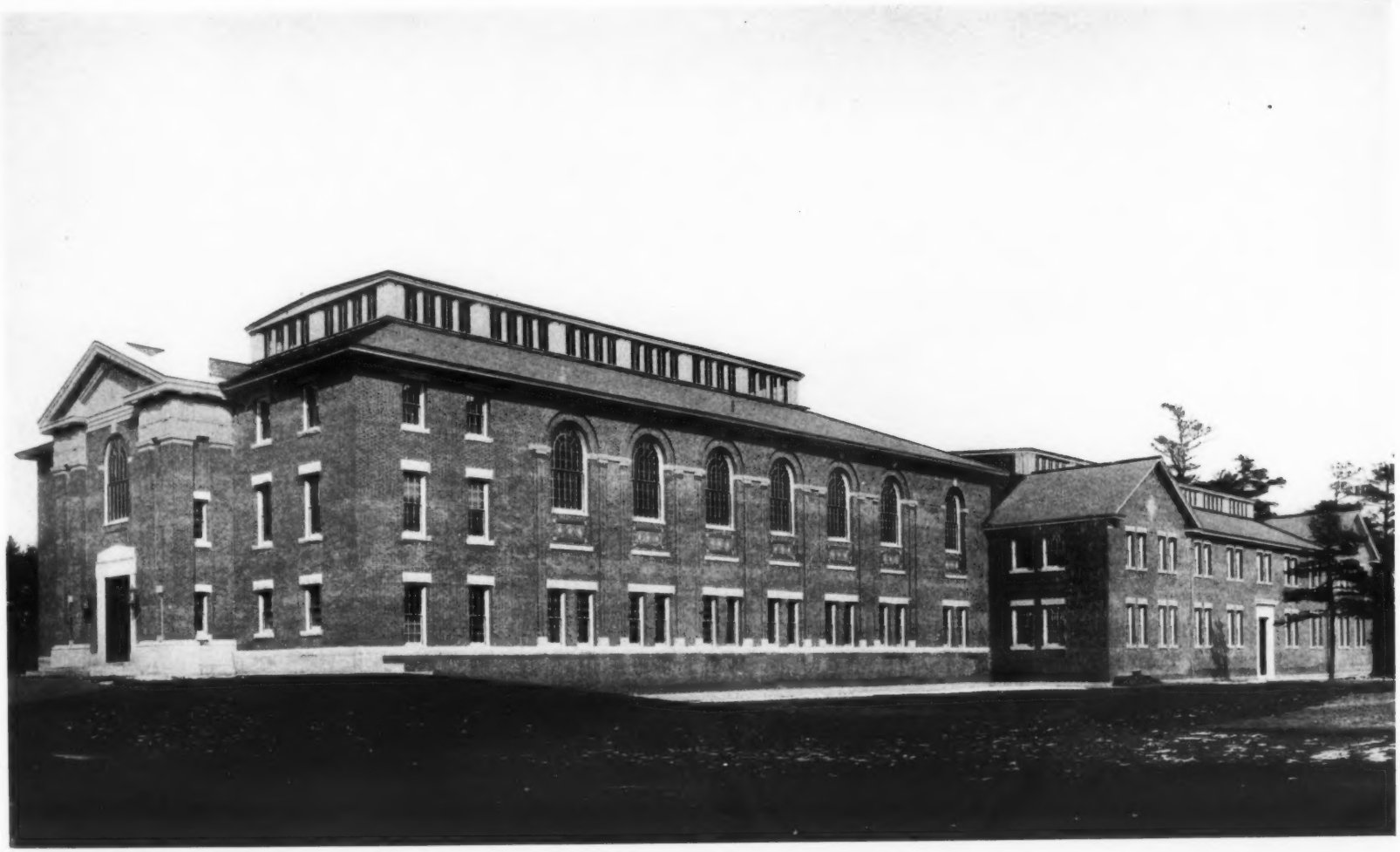

GYMNASIUM, BOWDOIN COLLEGE, BRUNSWICK, ME.

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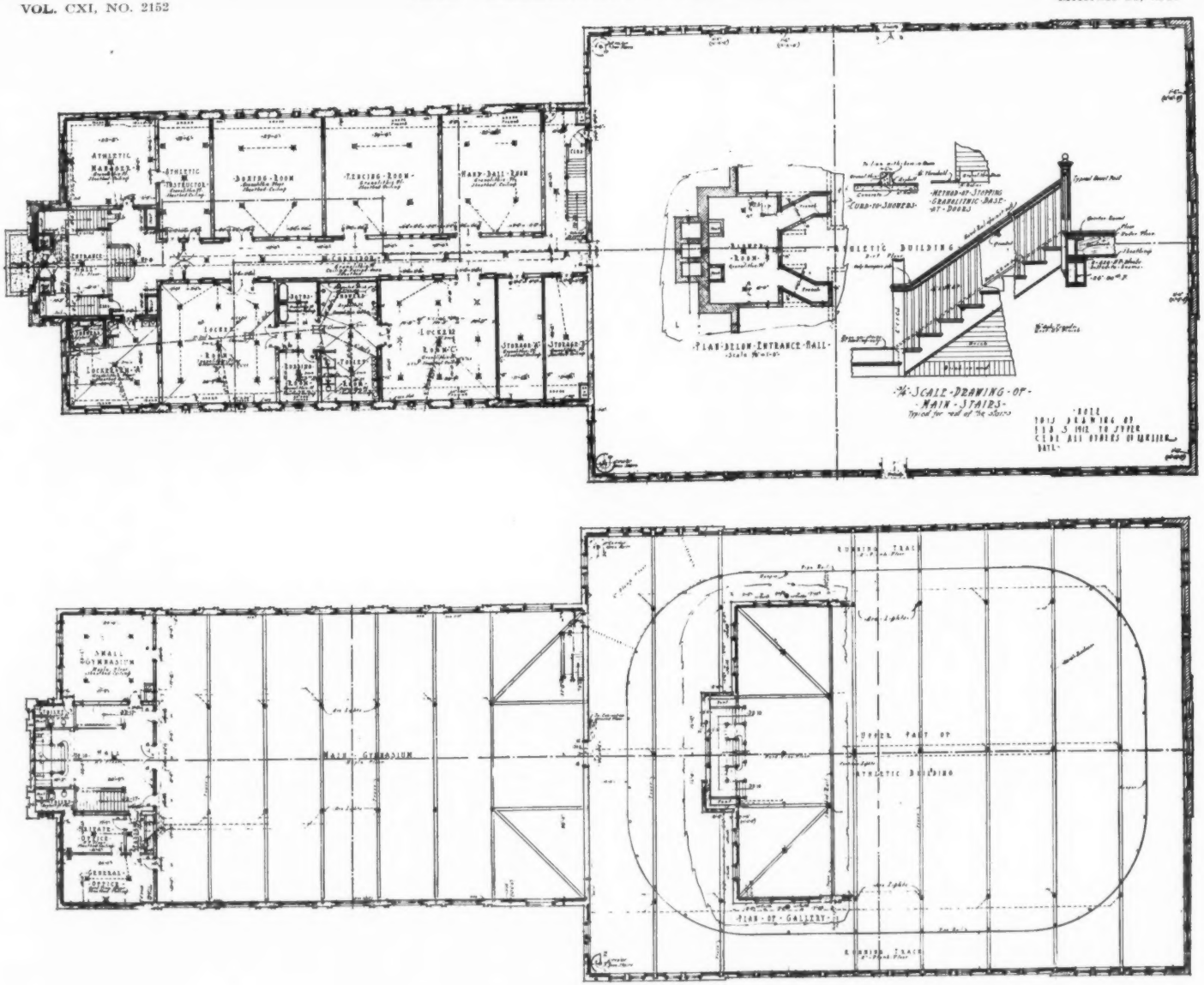

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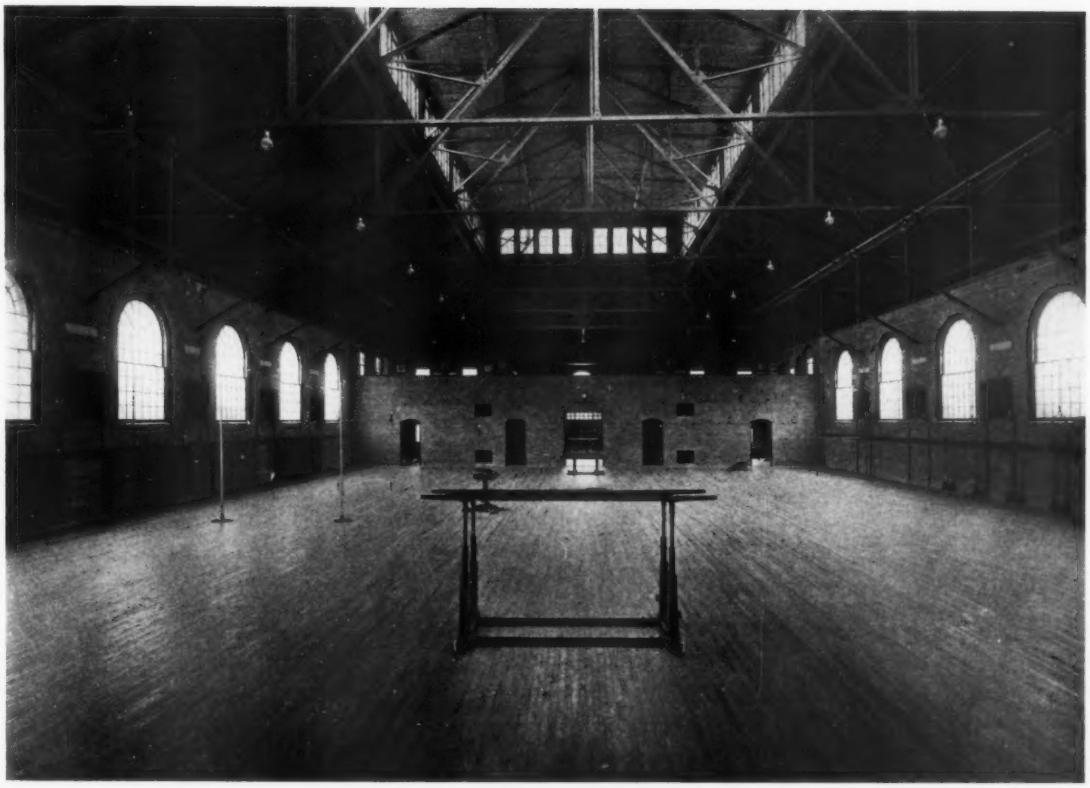

GYMNASIUM AND INTERIOR ATHLETIC BUILDING

BOWDOIN COLLEGE GYMNASIUM, BRUNSWICK, ME.

MESSRS. ALLEN & COLLENS, *ARCHITECTS* MR. FELIX A. BURTON, *ASSOCIATE*

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VOL. CXI MARCH 21, 1917 No. 2152

THE PLACING OF FINE ART MOTIVES

AS a people attain that higher degree of culture that demands more elaborate decoration in homes and public buildings, in parks and cities, there comes a need for a more careful consideration of the use and placing of objects of art—notably pieces of painting, sculpture and permanent monuments. In considering the use of such embellishments it is obvious that the effect produced depends quite as much upon the setting and propriety of site chosen for an object of art as upon the excellence of the work itself. Too often are seen unfortunate misuses of art motives, very admirable in themselves, but incongruous due to a lack of co-operation of architect or landscape designer with sculptor or painter.

In the greatest epochs of artistic progress, sculpture and painting were a means of architectural decoration, of public instruction and for the moral elevation of the age. Each object of art had its location, purpose and environment; was a part of a whole and in harmony with the other elements. As such it was given its proper distinction and necessary light. Especially is this seen in the works of Phidias, in the sculptures of Gothic cathedrals or in the Medici tombs of Florence.

In this country, too many of the works of art are crowded into museums, where they are apt to lose much of their individuality. Of course, there are many objects of art secured from other eras of civilization and culture that have no modern application. These, as during the Renaissance, are often first the objects of private collections, which eventually come to enrich the public museum through the generosity of the owners. The museum is, of course, a legitimate place for them, much more so than it is for the contemporaneous work which it would seem should be created to fill some definite position if it is to rank as a living piece of art.

In American cities, especially throughout the Middle West, so few attempts at municipal decoration are seen that one is apt to welcome and be slow in criticising any indication of embellishment. If a city can afford to treat its people to the view of a work of art at all, it should be had in an appropriate place, with suitable environment and at the time when it can be enjoyed to the fullest extent. A fine equestrian statue may be a noble addition to a public square or a crowded thoroughfare but would seem out of place in the midst of pink geraniums in a horticultural park.

Every designer of plans knows of the value of sculptured monuments as points of accent, as entrance motives and as focal points. As such, there is a great demand and it requires only that some thought and discretion be used in the selection of the motive.

The city plan of Washington constitutes an admirable example to the other cities of the country of the use that can be made of the sculptor's art in city planning. Here many of the monuments may be severely criticised from an artistic standpoint, but much has been done to enhance them by natural setting and advantageous viewpoints. In New York City, handicapped as it is by a plan that affords few possibilities for relief from the city's congestion, pleasing re-

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Architectural Refinements in Modern Buildings

The *Brooklyn Museum Quarterly* has published recently some interesting notes recording the introduction of certain architectural refinements into buildings lately erected or in course of erection. Two examples are cited—one in America and one at Newport in Ireland. These refinements are stated to be based on the theories advanced by Mr. William H. Goodyear and illustrated in the Brooklyn Museum collection of architectural photographs which were exhibited at Edinburgh in 1906 and at Dublin in 1914. The architect of the Newport building—a church—is Mr. R. M. Butler [*F.*], editor of *The Irish Builder*. Among the refinements introduced are the sloping upward of the floor of nave and aisles; the convergence in plan of the nave in its length from west to east; variations in dimensions of the bays of the nave arcade; and the widening refinement, "consisting of an outward vertical divergence of the walls of the nave, amounting to 6 inches to the side."

A second example is at the Swedenborgian church at Bryn Athyn, near Philadelphia, where Messrs. Cram & Ferguson have employed curves in plan in the alignment of the arcades of the nave. Mr. Cram gives the following details: "The floor slopes upward from the entrance of the chancel. The nave piers are on an alignment slightly concave to the center of the nave, so that near the second bay the church is 14 inches wider than it is at the ends of the nave, and the 'horizontals' of the cornices, parapets, etc., above the arcades, are not horizontal at all, but are slightly convex in the vertical planes, thus exhibiting bends in elevation, with a total deflection of about 6 inches to a side. This bend of the horizontals in the vertical plane begins in the line of the arcade capitals. The second crossing arch is a foot higher than the first. At the entrance to the sanctuary the vertical lines are inclined outward 2½ inches to a side in a height of 25 feet. The spacings of the piers are all varied, not only as regards the relations of each successive arcade on a given side of the church as compared with the arcade preceding or following, but the arcade spacing is also varied as compared with the arcade directly opposite in the opposite line. There is also a bend in plan, convex to the exterior, in the façade; the sides of the façade corresponding to the aisle widths slant backward in plan, so that the angles of the façade are 6 inches back of a line parallel with the central front. In a great number of other particulars, persistent effort has been made to break up and dispel the monotonous appearance of mathematical and geometric regularity."

A third example is to be found in the new buildings of the Massachusetts Institute of Technology, described by the architect, Mr. William Welles Bosworth, of New York City, in THE AMERICAN ARCHITECT for the 26th July last. Mr. Bosworth mentions that the sky-lines of the various courts "are all curved, following out the theories revived so vigorously by Professor Goodyear. The columns of the main portico are also set on a forward curve on plan, as may be seen in one of the illustrations."

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"Never in the history of architecture, during the past ten thousand years or more, has there appeared such a hybrid jumble of design, such a blind groping after right method as has been seen in England during the last hundred years or so.

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"This attitude is not merely thoughtless and mistaken, it is more serious, as Professor Lethaby said, 'It is a question of survival'; for, although he used these words more especially with reference to the 'advertising plague,' I suggest he would quite as heartily apply them to the 'internal anarchy of style from which we suffer.'

"Investigations into the fundamental causes leading to the present social condition of the country have already been made, and are being made, from the standpoint of economics, etc. This is to be expected, as the economic cause precedes æsthetic reaction; but the time has surely arrived when we should strive to obtain a more precise mental articulation than we have hitherto had as to the fundamental causes which have led to our present æsthetic condition, seeing that these causes present themselves as a fairly complete chain dating back to the seventeenth century, culminating with the Gothic revival, the history of which shows how unable the architects of the last century were to grasp the metaphysical truth that 'you cannot put your foot into the same steam twice.'

"By conferences, discussion, and a considerable amount of thinking we ought to be able in course of time to evolve a body of doctrine very much sounder in its ultimate basis than the present muddlement —doctrines not to be codified into hard formulæ, but held as spiritual convictions governing decent architectural behavior. Not till then shall we be in a position to hand on to pupils and students of architecture even an elementary theory of æsthetics based upon some sort of reasonable foundation; or shall we be able to rid ourselves of the harmful incubus of the nineteenth century and speak with a voice sufficiently united and convincing to influence the world of men and things."

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The Annual Convention of the New York State Association of Architects was held on Feb. 16th at Syracuse. Delegates were present from all parts of the State. The following officers were elected:

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liefs are given by the studied placing of St. Gaudens' splendid statue of Sherman at the Plaza and of this master's smaller statues, such as that of Peter Cooper at Cooper's Square.

Again, much has been done in the great expositions, particularly in the Panama-Pacific exposition of 1915, to show the impressive effects that may be obtained by the proper combination of architecture, sculpture and horticulture. The beauty of marble is disclosed by a background of dark evergreens, while bronzes frequently display unexpected charm when placed before a fitting background of architecture. In all highly developed park designs, there would seem to be endless occasions for a great variety of sculptural features, while the use of ornament and color rightfully belong to the practice of architecture.

And in architecture is the assistance of painting and sculpture most welcomed. Although an architectural work may be designed complete and beautiful in itself, tympanum, frieze, panel and niche all invite further embellishment by the representation of the beautiful. The work of the sculptor and painter when used to embellish and enrich architecture ought, however, always to be subordinated to that of the architect so as not to disturb the unity and harmony of the whole. It must be suited to the places created for it, corresponding to the intellectual purpose of the building, conforming to it in scale and style and harmonizing with it in color, line and relief.

Only with the four great physical arts of decoration — architecture, landscape horticulture, sculpture and painting— working in harmony will there be realized the ideal of civic design.

RALPH FANNING.

SECOND CHURCH IN NEWTON—WEST NEWTON, MASS.
MESSRS. ALLEN & COLLENS, *ARCHITECTS*

(For other illustrations see plate form)

A GROUP OF STATUARY MAY BE USED AS AN ACCENT IN PLAN

A BRONZE ENHANCED BY AN IMPOSING SETTING

AT LEFT:—

A GEM OF SCULPTURE ENRICHED BY A STUDIED SETTING

MONUMENTS ARE SOUGHT AS FOCAL POINTS IN A CITY'S PLAN

A PLEASING COMBINATION OF SCULPTURE, ARCHITECTURE AND HORTICULTURE

EXAMPLES OF STATUARY SELECTED BY R. S. FANNING TO ILLUSTRATE RELATION OF WORK TO ENVIRONMENT

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tion to encourage the preservation of historical and architectural buildings and monuments throughout the State and to promote the general interest in town planning.

The Convention adopted a resolution approving the proposal made by the National Conference on City Planning that a State Bureau of City Planning be founded.

The Convention concluded with a dinner with addresses by Robert D. Kohn, D. Everett Waid, Frederick L. Ackerman, William P. Bannister, Prof. Martin of Cornell and Prof. Revels of Syracuse University.

PERSONALS

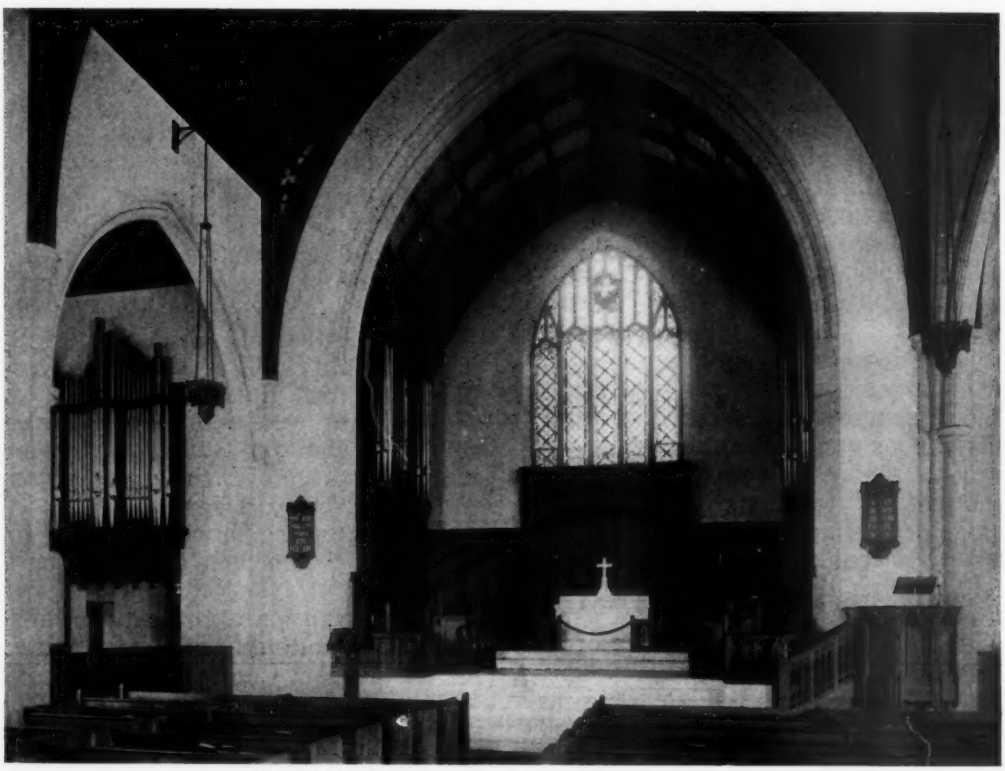
Mr. Albert Houghton Good, architect, has opened offices in the Flatiron Building, Akron, Ohio, for the practice of his profession, and desires to receive manufacturers' catalogs and samples.

Messrs. Bissell & Sinkler, architects, announce the removal of their offices to the Otis Building, Sixteenth and Sansom streets, Philadelphia, Pa.

Mr. R. E. Vincent, architect of Spokane, Wash., has opened a branch office at Gooding, Idaho, and will be glad to receive manufacturers' samples and catalogs.

Messrs. Furness, Evans & Company, architects, announce the removal of their offices from the Provident Building to the Franklin Bank Building, Philadelphia, Pa.

Messrs. Payne & Adams, architects and engineers, New London, Conn., have moved their offices from 81 State Street to the Barrows Building, 253 State Street, that city, and would be pleased to receive manufacturers' samples and catalogs.



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Tests of Concrete in Sea Water

A paper, presented January 3, 1917, to the American Society of Civil Engineers, describes a test of twenty-four concrete specimens which were immersed in sea water for seven years. The object of the tests, as described in the *Proceedings* of the society, was to determine the action of sea water on concrete specimens of wet and dry consistencies, of various proportions of ingredients, and of different brands of cement, as well as the effect of special compositions.

The methods of mixing, analyses of the various cements, sand and stone, and the conditions of the test, as well as all other data having possible effect on the results, are stated in the paper. The information is given in tabular form where possible.

The specimens were examined at intervals of about one year, and record was made of their condition. The results of these observations have been tabulated, and show progressive deterioration of some of the specimens and remarkable durability of others. Recently, the specimens were examined with great care, and graded in the order of durability. These results are also tabulated. Independent tabulations are made of the various series of tests originally planned, to ascertain in one case the effect of wet and dry mixture, in another case the effect of rich and lean mixture, and in others the effects of special brands of cement, and of using lime, Sylvester wash, etc., with the cement.

The results are interesting, and seem to show, briefly:

(a) That the 1:1:2 mixture is superior to the 1:2½:4½, and that the 1:2½:4½ is, in turn, superior to the 1:3:6;

(b) That the wet mixtures are superior to the dry;

(c) That the effects of magnesia or alumina in varying proportions are not very marked, and follow no apparent law, although the two most durable specimens are those lowest in alumina content;

(d) That extra care in mixing produced decidedly beneficial results;

(e) That hydrated lime was of no benefit, but rather a detriment;

(f) That the addition of Sylvester wash was harmful; and

(g) That the addition of clay to the cement had a slightly beneficial result.

The deterioration occurred between high and low water, and was most marked at midtide. Above high water there was little deterioration, and the same is true, but to a less marked extent, of the concrete continually submerged.

It is stated that a careful reading of the entire paper should be made before any of the foregoing conclusions are applied.

The experiments are not sufficiently extensive to warrant drawing final conclusions in all cases, unless confirmatory evidence is available. In utilizing the results, the limitations of the tests and local conditions should be taken into account.

INDUSTRIAL INFORMATION

Isko Equipped Refrigerators

The Isko Company of New York, located in the Longacre Building, Broadway and 42d Street, New York City, has issued a folder entitled "Isko Facts," which describes the Isko refrigerating machine. It is claimed that an Isko machine can be installed in any refrigerator at what is described as a surprisingly moderate cost.

It is stated that this machine cools the refrigerator by abstracting the heat through the tinned copper ice-making coils, in which liquid sulphur is being boiled by the heat extracted from the refrigerator. Moisture abstracted from the refrigerator is deposited on the coil and freezes. Isko operates intermittently, so that this frost does not accumulate. During the standstill period the frost will melt and run off through the drain pipe of the refrigerator. The quantity of the drain is small as compared with the melting of ice and, it is stated, creates no slime because there is no vegetable matter in this frost.

In the ice-making compartment it is said to be possible in warm weather to make thirty-two cubes of ice in a day of twenty-four hours. Ice can be produced in winter only when the refrigerator is in a well-heated room. Otherwise the machine

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runs but a small percentage of the time. When Isko is applied to a refrigerator large enough to hold a considerable amount of food, or when the weather is warm enough so that the machine will run from one-fourth to one-sixth of the time, ice can easily be made.

The machine works automatically. When the temperature in the refrigerator reaches a certain point the thermostat starts the motor, which runs until a predetermined low temperature is reached and then stops.

The advantages claimed are simplicity, economy, convenience and an improved sanitary condition. Copy of the folder or other desired information will be furnished upon request.

Ad-El-Ite Aniline Wood Stains

The Adams & Elting Company, 716 Washington Boulevard, Chicago, with offices also in New York and Toronto, has issued a folder and color cards describing and illustrating Ad-el-ite penetrating aniline wood stains.

It is stated that these can be furnished of the same strength and quality as before the war. They include aniline oil stains and aniline dry stains, soluble in water. The Ad-el-ite oil wood stains are ready for use and are supplied in all sizes of package from barrels to half pints. It is claimed that they have great penetrating power, are very rich in tone, giving the same effect as aniline water stain, and—it is also stated—they will not raise the grain of the finest woods.

Literature giving particulars regarding these products will be furnished upon request.

Lighting Equipment

The Macbeth-Evans Glass Company, Pittsburgh, Pa., has issued a folder illustrating lighting equipment for store lighting, in connection with a few of the stores in which this equipment has been installed. It is pointed out that lighting in the store, to be effective, should be soft and well diffused, with the elimination of all glare. This usually results in the use of fixtures equipped with diffusing glassware. The folder presents cuts of a number of units with each of which is used either an Alba or a Monax globe. These glasses, while they differ greatly in certain respects, are said to possess high diffusion and low light absorption properties.

Further information regarding Macbeth-Evans Lighting Equipment, or a copy of the folder referred to, may be had upon request.

Handy Electrical Wiring Devices

Pass & Seymour, Inc., main office and works Solvay, N. Y., have issued catalog 24, of Handy Electric Wiring Devices. Among these are shown and listed the interchangeable parts of pull sockets, key sockets, "Shurlock" (the socket that locks), and various other devices used in electric wiring and lighting.

The catalog is pocket size, contains eighty pages, and will be found useful by those engaged in electrical work. Copy will be furnished upon request.

Metal Moldings

The National Metal Molding Company, Pittsburgh, Pa., has issued a number of folders of standard size for filing in a regulation vertical file. Each folder is devoted to a single National product. For example, one takes up the subject of "Sheraduct," another "Flextube," a third, "Economy," and a fourth, "Flexsteel."

Each one of these products is so well known among architects that there is little need for description here. Architects are not, however, entirely familiar with the details of their manufacture and use and these are the features that are explained in the folders referred to. Sizes, dimensions, weights and much other data, even including list prices, are given. This information will undoubtedly prove of practical aid to the draftsman and specification writer. The folder will be sent to architects upon application.

ARCHWAY, VIA DEL COMUNE, ANCONA, ITALY